

rising of the ground, but no vestiges meet the eye. In order to see the remains of Pompey's Theatre, we enter the court-yard of the Palazzo Pio, and, descending into the vaults upon which the Palazzo is built, we find ourselves, at the depth of 40 Roman palms, among the foundation arches. These have been originally hollowed out of the natural rock, and they are pointed at the angles with large blocks of peperine stone. One of the "Cunei" or sections of the caeva belonging to the lowest tier may be perfectly traced; and, after ascending to the court-yard again, and entering the stables, we see a second story of arches for supporting the seats. The construction is remarkable for its solidity; and it would not be difficult to trace, among the modern buildings and in the cellars of the Palazzo, at least one-half, perhaps two-thirds, of the whole caeva. I will not stay to describe to you blocks of peperine and "opus reticulatum,"—for the great point gained by tracing the "cunei" is the fixing of the position of the scene or stage. This appears to have reached very near the present site of the Church of St. Andrea. But the most remarkable circumstance attending an investigation of the buildings erected by Pompey in this part of Rome is the being able to present a ground-plan of them, although they have almost all vanished from off the face of the earth. In the sixteenth century there was found behind the Church of SS. Cosma and Damiano a plan of ancient Rome, done in marble, and which had served to encrust the walls of the temple (it is supposed) of Romulus and Remus. This marble map, where the ground-plan of all the public buildings was laid down, was found broken into fragments; some of them irrecoverable; others, gathered up with care and put together, presented an idea of a building. They now encrust the walls of the staircase of the Capitoline Museum, and are known under the designation of the *Pianta Capitolina*.^{*} The two fragments most perfect happen to represent the Theatre of Pompey and the Portico of Octavia. By a reference to that fragment of the *Pianta*, you will not only see the ground plan of the theatre, but also of some other buildings, which were attached to it. Vitruvius cites the Porticus Pompeiana as an example of what a portico should be, when attached to a theatre for the convenience of the actors, or for the people to take shelter in in case of rain. We know, from Martial, that Pompey's Portico had a hundred columns. Enselijus calls it, in consequence, Hecatonstylon. The "*Pianta Capitolina*" exhibits some of those columns, but the fragment is imperfect. This celebrated portico was painted by artists of renown—Antipholus, Pausias, and Nicæa—the subjects being suited to the atmosphere which Ovid's lovers breathed. About the portico were rows of plane trees, interspersed with stone statues of beasts; and a fountain threw up, or poured out, its sparkling waters. The *Pianta Capitolina* exhibits two rows of columns, running in a direction towards the river, and not unlikely conducting to a grove along the banks of the Tiber. Besides these appendages to the theatre, there was the Curia, or Senate-house, which is, no doubt, identical with the "*Regia Theatri*" of Suetonius; but I must forbear to expatiate beyond the proper limits of my subject. A careful inspection of that part of Rome where all those buildings stood, with the aid of the *Pianta Capitolina* and the antiquarian notices which I have cited, might still furnish a fine subject for the genius of a restoring architect; and when we consider that those extensive and magnificent buildings (whose very remains, at the end of nineteen centuries, excite our wonder) were erected out of the private resources of a single individual, it will be long before we find in another republic a popular favourite, who may vie in wealth, taste, and splendour, with Citizen Pompey.

I shall pass quickly over the next theatre, which time and floods have not spared. It was erected in the twelfth year of the Christian era, by Coradilius Balbus, in compliment to Augustus, and was capable of containing 33,000 spectators. I am not aware that a vestige of this theatre remains, but Francesco took considerable pains to ascertain the site,

and found some remains of one of the "Cunei." The Palazzo, and Monte Cenci, now point to where it stood, and Camucci, one of the oldest of Roman antiquaries, who probably saw some remains of it in his time, states that from its vicinity to the Tiber, it frequently suffered from inundations. We are not aware of any portico attached to this theatre, but there was a crypta Balbi, which stood near it, and of this there are some remains.

The third theatre which adorned imperial Rome was that of Marcellus, and along with it I take the portico of Octavia: when I have given you some account and description of these two objects, I shall relieve you from this tedious conversation.[†]

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE TRIFORIUM.

At the closing meeting of the session of the institute, which was numerously attended, Mr. Bellamy took the chair; Mr. Chas. F. Beeks was elected an associate. A list of donations was then read, including a communication by Mr. Roberts on the subject of labourers' cottages adapted to agricultural districts, with specifications, &c., according to a design recommended by the Society for the Improvement of the Condition of the Labouring Classes, and to which the chairman drew attention. There were also amongst the donations, particulars as to the great clock at Westminster, presented by Mr. Bellamy.

Mr. Eaton Hodgkinson was then introduced on his election as an honorary member of the institute, when he was addressed by the chairman, who said the institute hailed with satisfaction the advent to their ranks of a gentleman whose investigations into the nature and the laws which regulate one of the most dangerous materials with which architects and engineers had to do, had paved the way to a better knowledge of that material, and especially entitled him to the thanks of their profession.

Several foreigners were introduced by Mr. Donaldson, among whom was Dr. Forchhammer, professor in the University of Keil. The monthly report of the committee on students was read, and prize books were awarded to Mr. Thomas Hill and Mr. Bright Smith, when the opportunity was taken to recommend the students to adopt a larger scale of drawings, to put in simple tints, and carefully project their shadows.

The Chairman stated that Earl de Grey had been quite unable, from the precarious state of Lady de Grey's health, to preside at this meeting, as was expected, and that the presentation of the medals and prizes would be postponed till the opening of the ensuing session.[‡]

A discourse was then delivered by Professor Willis, on the triforium of ancient churches, in which he displayed much research and ingenuity in unravelling the mystification into which successive alterations, and changing purposes and habits, and meanings of terms have plunged this question. As for the term itself, there was something rather curious in its history. The only ancient work in which such a term could be found at all, was a history of Canterbury (by Gervase), in which it occurred in three places, and with a local meaning quite different from the sense in which it is now used. He verily believed that the modern term was a mere clumsy latinization of "*thoroughfare*." In the Basilicas the manifest triforium was an upper gallery, high and lofty, and so arranged that men with business to transact might have freedom to walk and talk without interruption. In front was a high parapet, for the sake of privacy; in fact, it was a practicable gallery for business transactions. The first ecclesiastical triforium was that of St. Sophia, at Constantinople. Privacy was here, too, more particularly preserved, as it was intended for women, the separation of whom from the men was thus provided for by the formation of an upper floor. In the Ravenna churches the triforium was still a practicable gallery; and where flat roofs were used, it is evident there was a reason for the

introduction of a triforium other than the mere desire to turn the space beneath a high roof to some account, or to get rid of the difficulty by converting it into a gallery without reason or purpose at all. The professor then, with the assistance of diagrams and models, referred to the peculiarities and alterations affecting the triforium in a multitude of churches, including, as to its origin, those in the east, a few in Italy, with the early basilican churches at Rome, Romanesque and Lombard buildings, with curious triforia. On the banks of the Rhine he remarked, no ancient triforia were to be found, nor in the Romanesque churches of Germany. In its ritual use the sexes had changed places, but at length the triforium went to sleep with ancient usages, and was lost. The awkward way of getting rid of the triforium at York was pointed out by aid of models, &c., and also the curious changes at Ely. One great object in many alterations of the triforium was evidently to remove darkness; and thus the triforia, in many cases, became practicable galleries lighted from without. The way in which high roofs were converted into flat ones, with the outer wall raised and ornamental windows, visible from the body of the church, introduced, was ingeniously illustrated by models made of card-paper, stuck into mortices sunk in a base plan, and capable of lying transfigured in a moment like the changes in a harlequin's dress. The professor, ostensibly for behoof of the students, described the way in which they were prepared, mounted, taken to pieces, and stowed away into portfolios like any other mere flat drawings. In some of them all the three or four sides of the model consisted of but one piece, tinted, cut out, and folded into proper form when mounted. By these means the alterations from one form to another, in several edifices, were rapidly illustrated.

The chairman said, that of all vexed questions, none had been involved in greater obscurity than the subject of the triforium, and none had given more scope to the imagination; but Professor Willis had entered practically into this question, and by a comparative analysis had shewn them clearly that triforia were really lighted thoroughfares. His discourse had carried to his mind an entire conviction. As to the models; there was a simplicity as well as ingenuity in these models, that he especially recommended students, in connection with what had been already said, to carry out substantially.

Some discussion then ensued between Mr. Donaldson and Mr. Willis on the subject of the term "*early English*," which Mr. Donaldson declared he did not think sufficiently definite, while, on the contrary, Mr. Willis regarded it as of value, chiefly because it involved no definite hypothesis, but was a mere general term ranking with others, such as early German, early French, &c., each of which comprehended peculiarities.

Mr. Tite asked whether the period was known when that division of the sexes to which allusion had been made was most prevalent, or most generally ceased, as it might shed some light on various particulars connected with the triforium, and the history of its changes or alterations?—In reply, Mr. Willis admitted that his knowledge on this particular point was rather imperfect. He feared it was impossible to form a continued history of the triforium, and its changes in the western churches. After the period when processions to chapels in the different stories, including the triforium, ceased, it had failed in use and died out. The time of the Reformation was hinted at as probably a critical period in the history of the triforium, the use of which, as the chairman observed, then ceased, and buildings were no longer erected on the same type; but the separation of the sexes did not then at once cease.

The chairman announced that the council were making an arrangement to furnish members with copies of the papers read before the Institute, and he hoped it would be matured before the opening of the new session. In announcing the close of the present session, and the opening of the new on 6th November, the chairman exhorted his friends to make the most of their time in preparing something worthy of the attention of the institute, for which, in the present locked-up state of the Continent, they would probably have more opportunity and leisure at home than usual.

^{*} These fragments were first engraved and illustrated by Bellamy, and are reproduced at the end of tom. iv. of the *Graecus Roman Antiquities*.

[†] The remainder next week.

[‡] The death of this estimable and accomplished lady, which has since occurred, will be deplored by all our readers who remember her kind reception and considerate attention.